

Entropy Theatre

Financial Overview - 2021

Introduction

Entropy Theatre is a general partnership, registered in the city of Boston to Colin Closson, Kayleigh Kane, and Joe Juknievich. It was founded on January 1st, 2019. Entropy Theatre is a fiscally sponsored project of Fractured Atlas, a non-profit arts service organization.

Entropy Theatre was founded with artists in mind, and one of the company's core goals is to pay artists a fair wage. However, that is currently not financially possible. Therefore, Entropy has set a goal to increase artist compensation with every show. Additionally, Entropy is exploring other ways to compensate artists for their time until the goal of a fair wage can be met. Thus far, artist compensation has been as follows:

- *a grimm thing* (March 2019): \$100
- *The Moors* (November 2019): \$125
- *The Secret/Birthday* (April 2021): \$350
- *On Lock* (part of the 2021 Boston Theater Marathon): \$150
- *The Skriker* (October 2021): \$150

The compensation for *The Secret/Birthday* was unusually high because it was Entropy's first production since the beginning of COVID and it felt appropriate to offer a higher stipend in recognition of the fact that many artists had been without work for a long period of time.

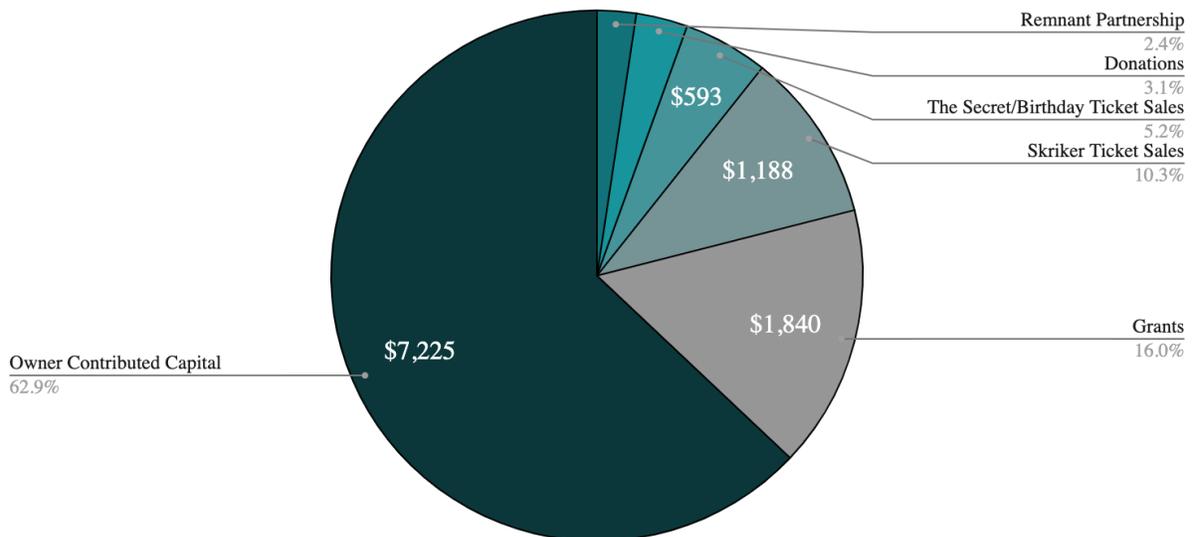
This document contains income, general expense, and production expense data for Entropy Theatre for the calendar year 2021. During 2021, Entropy produced three pieces: an audio experience featuring *The Secret* and *Birthday* by Crystal Skillman, *On Lock* by Thomas Sanders which was produced as part of the 2021 Boston Theater Marathon, and *The Skriker* by Caryl Churchill.

The administrative and non-production related work for Entropy Theatre is performed by Company Members, including Joe, Colin, Kayleigh, and Simon Freitas. Company Members are not paid for any work not tied to a specific production.

Income

The main source of income for Entropy Theatre in 2021 was owner-contributed capital (\$7,225), followed by an organizational grant from the Boston Cultural Council (\$2,000 minus fees = \$1,840). Entropy was awarded this grant in 2020 but gained access to the money in 2021, so it is therefore being counted towards 2021 income. Ticket sales for *The Skriker* (\$1,188 with an average ticket price of about \$15) and *The Secret/Birthday* (\$593 with an average ticket price of about \$10) also make up a large portion of Entropy's 2021 income. Finally, individual donations made through Entropy's Fractured Atlas donations page (\$360) and a corporate donation from Remnant Brewing (\$272) make up the remaining income.

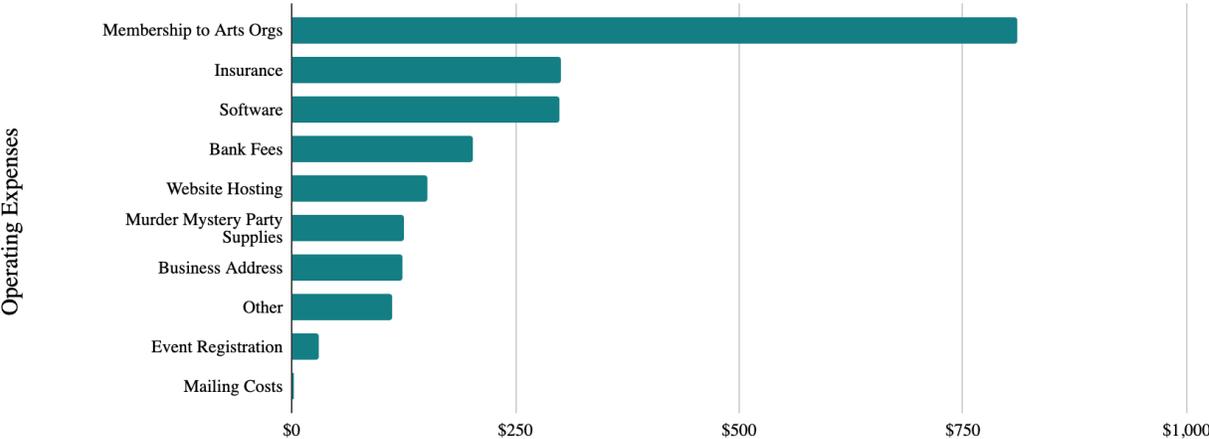
2021 Income



Operating Expenses

Operating expenses include all expenses from 2021 that were not attributable to a specific show. The biggest operating expense was membership to arts organizations, including a \$500 per year membership to the StageSource props co-op. The next largest operating expenses were insurance premiums, software (including a Zoom account), bank fees (primarily for the money transfer service Popmoney), and website hosting. The murder mystery party supplies were for an exploratory event Entropy held in Summer 2021 that may become a recurring activity in the future.

2021 Operating Expenses



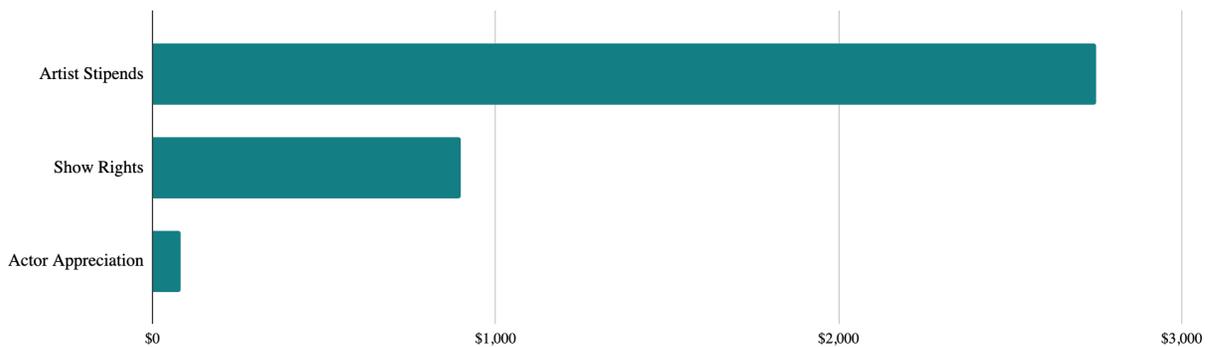
Production Expenses

Production expenses are shown below for *The Secret/Birthday*, *On Lock*, and *The Skriker*.

The Secret/Birthday was an audio experience featuring two pieces by Crystal Skillman that streamed for several weeks in April 2021. Because this was an audio experience, there were very few costs associated with this production. The biggest expense was artist stipends. This production involved seven artists, each of whom received a stipend of \$350. Additionally, this production had two graphic designers, one of whom received a stipend of \$100 and one of whom received a stipend of \$200.

Production Expenses

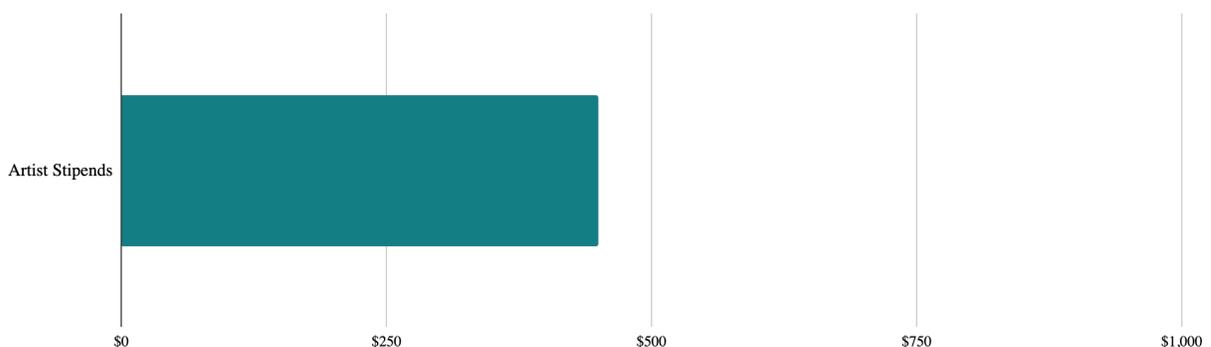
The Secret/Birthday



On Lock was a piece written by Thomas Sanders and performed virtually as part of the 2021 Boston Theater Marathon. This production involved three artists, each of whom received a stipend of \$150.

Production Expenses

On Lock



The Skriker by Caryl Churchill ran for one weekend in Martin Hall at the Boston Center for the Arts. There were fourteen artists involved, each of whom received a stipend of \$150. The production also had a graphic designer who received a stipend of \$300.

Production Expenses

Skriker

